

Against the Grain

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Booklover-Theater

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not an iterative process!), where the results might be published, etc. While most of these questions are hopefully benign and likely stemming from interest in improving products and services, it is inappropriate to require they be answered ahead of granting access for mining purposes. They beg the question of what might happen if a company did not like a scholar's answers? Could they be denied access to content because of their research interests? By stepping into the middle ground, librarians help insure academic freedom. We are obtaining information access for our user community, and not interrogating them as to what they intend to do with it —aligning perfectly with our traditional roles as content brokers for our communities, paralleling the way that we traditionally purchased information in print format and circulated to any of our users without control or question as to the nature or scope of their research.

While I have focused almost exclusively above on proprietary data sets (and therefore the extension of the traditional library role as provider of published content to users), I do not want to ignore the extension of a newer but now well-established role of libraries as enablers and even publishers of content. We librarians consult on matters of copyright,

Fair Use, publication agreements, Open Access, and a host of other aspects of scholarly communication. We need to make sure that these conversations and our capacities extend as well into these areas as they relate to mining and data sets. As court rulings around Google Books have affirmed, there are certainly ways that transformative and openly shareable data sets can be produced under Fair Use from copyrighted, proprietary data sources. We should be engaging with our communities to facilitate the sharing of research data sets. We should be engaging with OA communities to ensure publication and hosting options for sets of data in all formats (not simply text and numbers, but images, audio, video, and more). We should be promoting and advocating the work and value of researcher-created data sets by encouraging consideration of their creation and sharing as a form of publication that should be appropriately valued as scholarly activity within our institutions and the disciplines.

In short, we need to strategically and fully extend the service of our profession into the research processes of content mining. This will require closer consideration of quantitative research, deeper understanding of its legal contexts, and stronger relationships with content miners, as well as a renewed sense of our mission and ability to add value across the research lifecycle. 🐼

Endnotes

1. **Darby Orcutt**, "Library Support for Text and Data Mining," *Online Searcher* 39: 3 (May/June 2015), pp. 27-30.
2. Originally "Basic Access Model," revised to "Basic Access for Mining." **Darby Orcutt**, "BAM: The Basic Access Model for Content Mining Agreements," *Proceedings of the Charleston Conference 2015*, pp. 155-157. <http://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1718&context=charleston>
3. "NCSU Libraries opens pioneering new possibilities for data mining historical content," <http://www.infodocket.com/wp-content/uploads/2014/11/final-Gale-data-mining-press-release-1103142.pdf>; "Unlimited Priorities and NCSU Libraries Partner to Create Model Data Mining Agreement," <http://www.unlimitedpriorities.com/2015/03/unlimited-priorities-and-ncsu-libraries-partner-to-create-model-data-mining-agreement/>; "NCSU Libraries & Adam Matthew Digital Strike Ground-breaking Content Mining Agreement," *Southeastern Librarian* 63: 3 (Fall 2015), p. 12. <http://digitalcommons.kennesaw.edu/cgi/viewcontent.cgi?article=1581&context=seln>
4. **Paul Basken**, "Elsevier Is Becoming a Data Company. Should Universities Be Wary?" *Chronicle of Higher Education*, August 7, 2017. <http://www.chronicle.com/article/Elsevier-Is-Becoming-a-Data/240876>

Booklover — Theater

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It is late May/early June in Charleston and the Spoleto Festival is in full swing. The Festival hosts two weeks of opera, dance, a garden tour, theater, puppetry, physical theater, music, and artist talks capped with a Finale at the historic Middleton Place. This year the Galway theater company Druid has taken over the Dock Street Theater for the presentation of *Waiting for Godot* by **Samuel Beckett**. **Beckett** won the **1969 Nobel Prize in Literature** and was the subject of a previous **Booklover** column. But it is of note, in my quest to read one piece of work by every author to have won the **Nobel Literature Prize**, that this was a unique opportunity to experience an author's work presented in a format other than words on a page. A simple stage with a tree and a rock, five characters and a play about nothing — it was funny and riveting. Now it is time to read a work by another author.

Thomas Mann was presented the **1929 Nobel Prize in Literature** "principally

for his great novel, *Buddenbrooks*, which has won steadily increased recognition as one of the classic works of contemporary literature." It is unusual for the committee to reference a single work instead of the author's body of work. I have chosen instead to read a short story entitled *Little Lizzy*. It begins: "There are marriages which the imagination, even the most practiced literary one, cannot conceive. You must just accept them, as you do in the theater when you see the ancient and doddering married to the beautiful and gay, as the given premises on which the farce is mechanically built up."

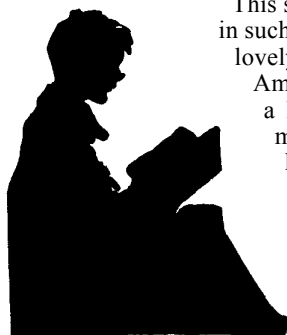
This story unfolds about a couple in such a marriage. The charming, lovely and young wife, known as Amra has decided to organize a large party with entertainment. She has convinced her husband, "a perfect colossus of a man," to be the climax of this entertainment event. "Christian (the husband's name), suppose you come on at the end as a chanteuse,

in a red satin baby frock, and do a dance." Amra continues with her declaration that in addition to the dance he will perform a song. A song that Herr Alfred Lütner, her lover, will compose and provide the piano accompaniment.

"In a choked and gasping voice he sang, to the accompaniment of the piano. The lamentable figure exhaled more than ever a cold breath of anguish. It killed every light-hearted enjoyment and lay like an oppressive weight upon the assembled audience. Horror was in the depths of all these spellbound eyes, gazing at this pair at the piano and at that husband there. The monstrous, unspeakable scandal lasted five long minutes."

Thomas Mann was born in Germany in 1875. Writing was in his genes. His older brother was the author **Heinrich Mann** and three of his children became prominent German writers. He was initially designated to run his father's grain company. His father died when he was a young man and the company was liquidated releasing **Mann** from the business legacy.

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Wryly Noted — Books About Books

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Printer's Error: Irreverent Stories from Book History by **J. P. Romney** and **Rebecca Romney**. Published March 14, 2017 HarperCollins Publishers. (ISBN: 978-0-06-241231-7)

This is a serious book about printing history and some of the bizarre twists and turns it takes through authorship, typography, forgery, copyright, fine book printing and binding. That said, the style is a humorous and personal approach to the subject. The authors have picked seminal moments from the history of printing and added their own humorous takes on the strange situations that seem to arise when revolutionary change occurs. You may know **Rebecca Romney** from "Pawn Stars" where she was resident book appraiser while employed by **Bauman's Rare Books** in Las Vegas. What appears at first glance to be a popular and snarky series of anecdotes turns out to be a look behind the scenes that are often neglected in more dry and sober accounts of printing history.

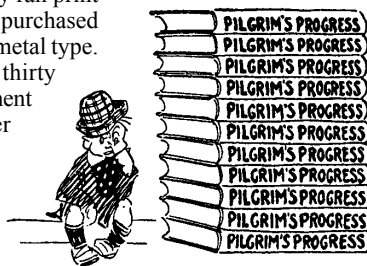
The book takes a somewhat chronological path from **Gutenberg** and **Galileo** through to **Shakespeare** and then **Benjamin Franklin**, **Blake**, **Dickens**, **Mary Wollstonecraft** and **William Morris** finishing up with the arch publicist **Edward Bernays**. Along the way we learn that in the time of **Galileo** the cost of paper was the most expensive part of book production. Paper at that time was made from linen rags, as wool gummed up and matted together when wet. The ideal rags came from old stockings and underwear, hence the suppleness of paper from the first few hundred years of print.

Besides moveable type, one of **Johannes Gensfleisch zur Laden zum Gutenberg's** (that is Johannes Gooseflesh from Good Mountain) inventions was the specialized ink necessary for printing using metal type. Writing inks at that time were derived from the gall wasp and the protuberance it produced in oak trees to house its offspring. These galls were harvested then mixed with iron for coloring and bound together with vegetable gum. Printing inks needed to be more fatty to adhere to the metal type and **Gutenberg** came up with a

mixture of Linseed oil and carbon soot that was sufficiently fatty. This combination served as the primary printing ink until the advent of petroleum based inks in the twentieth century.

In another era, **Benjamin Franklin** also had to contend with the exorbitant prices of paper and metal type. In his early career, printing presses, paper and type all had to be imported from England. "During the seventeen years **Franklin** personally ran print shops in Philadelphia he purchased four thousand pounds of metal type. In any given shipment, thirty pounds were just replacement quotation marks!" Paper was not only expensive, but it took enormous shipping times and often arrived with water damage. "It was a common enough problem that in one contemporary advertisement a binder in the Colonies boasted of his ability 'to bind books neatly and to take the salt water out of books.'"

When **Dickens** toured the United States in 1841 he was greeted like a rock star. He was followed by crowds wherever he went. When he and his wife **Kate** bedded down for the night on a river steamer they awoke to find people trying to peer through their windows for a glimpse of the famous author. **Dickens** received hundreds of requests for locks of his hair. "One New York barber who serviced him turned around and immediately capitalized on this by offering his hair clippings for sale." Despite his great acclaim **Dickens** was quickly demonized in the press when he asked that the United States honor the copyright on his works. He was vilified as greedy and mercenary. As one paper averred it was "...ridiculous for **Dickens** to lecture Americans... about dollars, he who is clearly convicted as a supreme lover of them." At that time **Dickens'** works were being pirated in newspapers and cheap reprints. Pirating was so rampant that even railroad timetables printed his works on the blank pages. **Thomas Hood** termed the book pirates "bookaneers." As a final insult, other publishers actually rewrote his works to make them more "American."



In the history of fine press typography it was common practice for designers to destroy their fonts rather than let them fall into the hands of some mass production publisher. In this line of history, **Doves Press** takes the prize for not only creating possibly the most beautiful type design of all time, but also the most thorough attempt at eradication. After a dispute between the founders of the press in 1913

— **T. J. Cobden-Sanderson** and **Emery Walker** — **T. J.** carted the metal fonts to a nearby bridge over the Thames and over the course of 170 late night trips he drowned his great creation. Strangely enough, while trying to revive the font in 2014, **Robert Green** hired divers to search the river bed and they actually salvaged 150 separate pieces from the set. Thanks to that dive and painstaking work by **Green** we now have a working **Doves Press** font.

The authors end their book with stories from the career of **Edward Bernays**, the infamous publicist who convinced (paid?) doctors to recommend smoking as a means of appetite control and thus got women to take up the nasty habit as a way to stay thin...and independent. In the world of books he will be remembered for his successful campaign to increase book sales by shaming book borrowers. He ran a contest for the best invented word to describe these enemies of commerce. His winners came up with such pungent epithets as Book Sneak, Blifter, and Volume Vulture. He believed that people had to be taught to buy books. His campaign to encourage book ownership was a success and book sales went up along with the belief that simply owning books could improve one's social status. That last bit of propaganda is hard to corroborate based on my own book hoarding experience. 🐼

For more about **Rebecca Romney**:
<https://www.facebook.com/biblioclast/>
<https://rebeccaromney.com/about/>

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In addition to his exploration of nineteenth century German society that culminated in his novel *Buddenbrooks*, his literary career also included works like *Little Lizzy* where **Mann** tried to understand the psychology of "pathetic, frustrated,

and often freakish persons who lack the ability to cope with life." In addition, the impact of World War I on Germany and the spirit of the German people had a profound impact on **Mann** and his creative process. He wrote: "Although the war did not make any immediate demands on me physically, while it lasted it put a complete stop to my artistic activity because it forced me into an agonizing reappraisal of my fundamen-

tal assumptions, a human and intellectual self-inquiry that found its condensation in *Betrachtungen eines Unpolitischen* [*Reflections of an Unpolitical Man*], published in 1918. Its subject is the personally accented problem of being German, the political problem, treated in the spirit of a polemical conservatism that underwent many revisions as life went on." 🐼